

TRIO
FÜR
Violine Bratsche und Violoncell
componirt und
HERRN PIUS WARBURG
seinem verehrten Freunde
freundlichst zugeeignet
von
CARL G. P. GRÄDENER.

Op. 48. ————— Pr. Mk. 6,—.

Bearbeitung für das Pianoforte zu vier Händen
von
HERMANN JOHN.

————— Pr. Mk. 4,50. —————

Eigentum des Verlegers.
FRITZ SCHUBERTH J^r
LEIPZIG.

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Printed in Germany

Op. 48
(2)

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TRIO.

C. G. P. Grädener, Op. 48.

Lento.

Violine. *sf* *p*

Bratsche. *p dol.*

Violoncell. *p*

poco più f *mf* *mf* *mf*

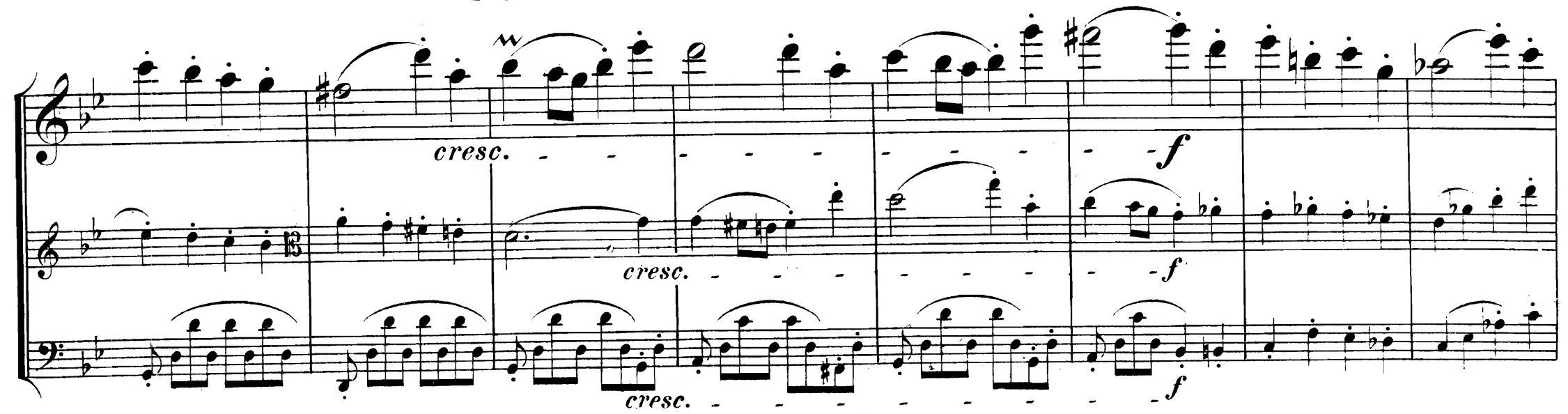
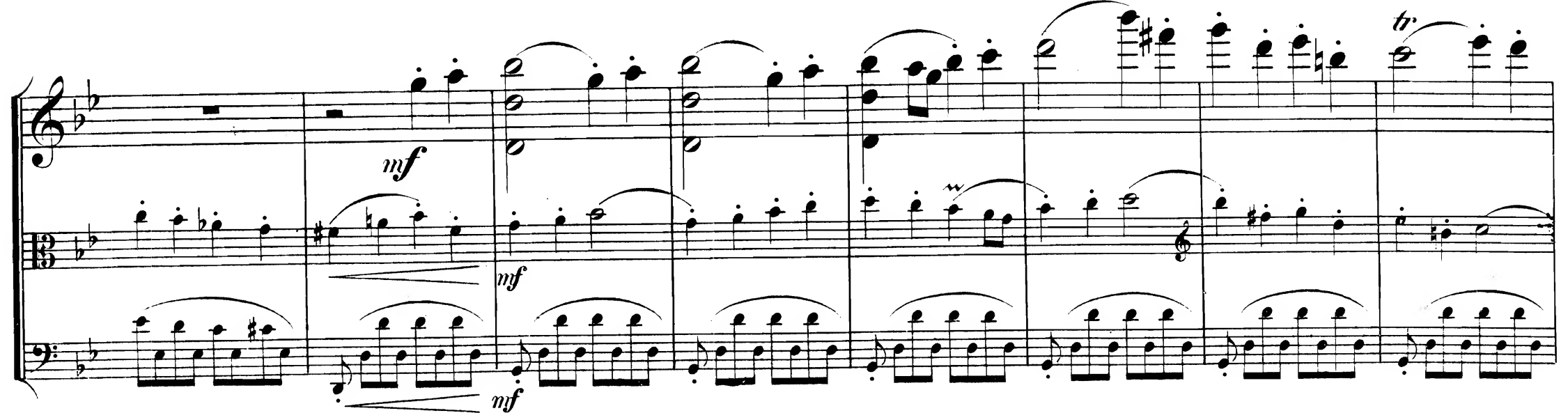
sf *mf*

poco più f *mf*

tr. *p* *fp* *p*

Allegro molto moderato.

p *p*



sempre *p*

sempre *p*

sempre *p*

sempre *p*

sempre *p*

sempre *p*

p *p* *sf* *sf*

p *p* *f* *marcato* *sim.*

p *p* *f* *marcato* *sim.*

sf *sf* *f* *f*

f *stacc. marcatissimo* *f* *stacc. marcatissimo*

f *stacc. marcatissimo* *f* *stacc. marcatissimo*

f *sf* *sf* *sf*

f *sf* *sf* *sf*

f *sf* *sf* *sf*

First system of musical notation. The treble clef staff has a whole rest. The middle and bass staves feature a continuous eighth-note accompaniment. Dynamics include *f* (forte) and *stacc.* (staccato).

Second system of musical notation. The treble clef staff contains a trill and a series of eighth notes. The middle and bass staves continue the eighth-note accompaniment. Dynamics include *sf* (sforzando).

Third system of musical notation. The treble clef staff has a whole rest. The middle and bass staves feature a continuous eighth-note accompaniment. Dynamics include *f* (forte) and *fp* (forzando piano). A section marker **B** is present.

Fourth system of musical notation. The treble clef staff contains a trill and a series of eighth notes. The middle and bass staves continue the eighth-note accompaniment. Dynamics include *espressivo*, *mf* (mezzo-forte), and *mf espress.* (mezzo-forte espressivo).

Fifth system of musical notation. The treble clef staff contains a series of eighth notes. The middle and bass staves continue the eighth-note accompaniment. Dynamics include *cresc.* (crescendo), *dim.* (diminuendo), and *p* (piano).

crescendo poco a poco

p *poco a poco cresc.*

f *poco a poco cresc.*

C

ff

ff

ff

Musical score system 1, measures 1-6. Treble and bass staves. Dynamics: *mf*, *p*, *f*, *dim.*, *f*. A section marker **D** is above measure 5.

Musical score system 2, measures 7-12. Treble and bass staves.

Musical score system 3, measures 13-18. Treble and bass staves.

Musical score system 4, measures 19-24. Treble and bass staves. Dynamics: *f*.

Musical score system 5, measures 25-30. Treble and bass staves. Dynamics: *sf*, *p*. A section marker **E** is above measure 26.

First system of musical notation. Treble and bass staves. Dynamics: *p*, *fpp*, *p*, *pp*, *fp*, *pp*. Includes slurs and ties.

Second system of musical notation. Treble and bass staves. Dynamics: *f*, *f*, *f*, *f*. Includes slurs and ties. A large **F** is present at the start of the second staff.

Third system of musical notation. Treble and bass staves. Dynamics: *f*, *f*, *f*, *f*, *f*, *f*. Includes slurs and ties. The phrase *f* molto marcato is written above the treble and bass staves.

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*, *f*, *f*, *f*, *f*, *f*. Includes slurs and ties. A large **G** is present above the treble staff. The word *cresc.* is written above the treble and bass staves.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*, *f*, *f*, *f*, *f*, *f*. Includes slurs and ties. The word *dim.* is written above the treble staff. The number 1 is written above the treble and bass staves.

Presto.

f molto string. - pizz. arco

f pizz. string. colla parte *f* arco

f string. colla parte *f*

cresc. - - *ff*

ff *ff* *ff* *ff*

Minuetto.

Un poco vivace.

Violine.

Bratsche.

Violoncell.

H

cresc. - - *f* *p*

cresc. - - *f* *p*

cresc. - - *cresc.* - - *cresc.* - -

This page of musical notation consists of five systems, each containing three staves (treble, alto, and bass clefs). The music is written in a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, dynamic markings (f, p, cresc.), and articulation marks. The piece concludes with two first endings.

System 1: Features a strong dynamic *f* (forte) throughout. The melody in the treble staff is characterized by rapid sixteenth-note passages. The bass staff provides a steady accompaniment with eighth notes.

System 2: Continues the melodic development in the treble staff, with the bass staff maintaining its accompanimental role.

System 3: Introduces a change in dynamics to *p* (piano) in the treble staff, while the bass staff remains at *f*. A first ending bracket is present at the end of the system.

System 4: Features a *cresc.* (crescendo) marking in the treble staff, indicating a gradual increase in volume. The bass staff continues with its accompaniment.

System 5: Concludes the piece with two first endings, labeled "1." and "2.", both leading to a final cadence.

Trio.

pp
pp
pizz.
p
p
arco

cresc.
f
cresc.
f
cresc.
f

sempre f
sempre f
pizz.
sempre f
arco
ff

Minuetto D. C.

Adagio.

Violine. *dol. e con espressione*

Bratsche. *p*

Violoncell. *p*

p
sempre p
p ma molto espressivo

895

Violin I: *mf*, *cresc.*, *dim.*, *arco*, *tr.*, *sf*, *p*, *cresc.*, *pp*

Violin II: *mf*, *cresc.*, *dim.*, *arco*, *tr.*, *sf*, *p*, *cresc.*, *pp*

Viola: *mf*, *cresc.*, *dim.*, *arco*, *tr.*, *sf*, *p*, *cresc.*, *pp*

Cello/Double Bass: *mf*, *cresc.*, *dim.*, *arco*, *tr.*, *sf*, *p*, *cresc.*, *pp*

First system of musical notation. It consists of three staves. The top staff begins with a treble clef and a key signature of two flats. It contains a melodic line with a dynamic marking of *p* and a tempo/mood marking of *ma espressivo*. The middle staff begins with an alto clef and contains a series of chords. The bottom staff begins with a bass clef and contains a series of chords. A dynamic marking of *p* is present at the start of the bottom staff, and a tempo/mood marking of *dol. espressivo* is present in the middle of the system.

Second system of musical notation. It consists of three staves. The top staff continues the melodic line from the first system. The middle and bottom staves continue the chordal accompaniment. A dynamic marking of *f* is present at the end of the system.

Third system of musical notation. It consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the chordal accompaniment. A dynamic marking of *ff* is present at the start of the system.

Fourth system of musical notation. It consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the chordal accompaniment. A dynamic marking of *ff* is present at the start of the system.

Fifth system of musical notation. It consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the chordal accompaniment. A dynamic marking of *ff* is present at the start of the system.

Musical score for piano, measures 16-25. The score is in 3/8 time with a key signature of two flats. It features complex arpeggiated figures in the right hand and sustained chords in the left hand. Dynamics include *f*, *sf*, *p*, *cresc.*, *molto espress.*, and *ppp*. The piece concludes with a *pizz.* section.

Finale.
Allegro vivace, ma non troppo.

Violine.

Bratsche.

Violoncell.

The musical score is written for Violins, Violas, and Cellos. It consists of five systems of staves. The first system shows the Violins and Violas with a *mf* dynamic. The second system introduces the Cello with a *pizz.* (pizzicato) marking and a *poco f* dynamic. The third system features a *f* (forte) dynamic and includes *arco* (arco) markings for the Violins and Violas. The fourth system continues with *f* dynamics and includes *ten.* (tension) markings. The fifth system concludes with a *stacc.* (staccato) marking. The score includes various musical notations such as trills (*tr*), accents (*^*), and dynamic markings (*mf*, *poco f*, *f*, *p*).

staccato

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

f

p

pp

dol. e espressivo

p

pizz.

stacc.

p

tr

fp

cresc.

sempre p

pizz.

cresc.

arco

dol. cresc.

f

f

P

p

tr

p

f

p

p

p

p

pp *fp* *sf*
pp *fp* *sf*
pp *p*

cresc. *stacc.* *sf*
cresc. *stacc.* *f* *stacc.*
p *cresc.* *stacc.* *f*

tr *ff* *stacc.*
ff *ff*

p *sf* *p* *sf* *p*
sf *p* *sf* *p*

f *mf* *p* *1.* *pizz.* *mf* *2.*
f *mf* *p* *mf* *p*
f *mf* *p* *mf* *pizz.* *mf* *p*

First system of musical notation. Treble and bass staves. Treble staff begins with a melodic line marked *pdol.* and includes a trill (*tr*) in the fifth measure. Bass staff provides harmonic support, also marked *pdol.*

Second system of musical notation. Treble staff features a melodic line marked *sim.* and *sempre p*. Bass staff includes trills (*tr*) and is also marked *sempre p*. A dynamic marking *Q* appears above the treble staff in the fifth measure.

Third system of musical notation. Treble staff begins with a melodic line marked *mf marcato*. Bass staff continues the harmonic texture. A dynamic marking *p* appears at the end of the system.

Fourth system of musical notation. Treble staff includes a melodic line marked *p* and *pizz.*. Bass staff includes a melodic line marked *p* and *pizz.*. The system concludes with a section marked *arco* in both staves.

Fifth system of musical notation. Treble staff includes a melodic line marked *pizz.* and *arco*. Bass staff includes a melodic line marked *mf* and *mf marcato*. The system concludes with a section marked *arco* in both staves.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed sixteenth notes. The bass staff provides a harmonic accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte). A *pizz.* (pizzicato) instruction is present in the treble staff.

Second system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with a *R* (ritardando) marking. The bass staff has a more rhythmic accompaniment. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). *pizz.* and *arco* (arco) instructions are present.

Third system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with trills (*tr*). The bass staff has a rhythmic accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte). *pizz.* and *arco* instructions are present.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with a *poco a poco cresc.* (poco a poco crescendo) instruction. The bass staff has a rhythmic accompaniment. Dynamics include *f* (forte), *p* (piano), and *fp* (forzando piano). *arco* instructions are present.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with a *p dol.* (piano dolcissimo) instruction. The bass staff has a rhythmic accompaniment. Dynamics include *f* (forte), *ff* (fortissimo), and *p* (piano). *tr* (trill) instructions are present.

The musical score consists of five systems of staves, each with a treble, alto, and bass staff. The notation includes various musical symbols such as notes, rests, trills (tr), and dynamic markings.

- System 1:** Features a trill in the treble staff and a *p dol.* marking in the bass staff. Crescendos (*cresc.*) are indicated in the treble and bass staves.
- System 2:** Includes a *f* marking in the treble staff and a *p* marking in the bass staff. Crescendos (*cresc.*) are present in the treble and bass staves. The system concludes with a *stacc.* marking.
- System 3:** Features a *ff* marking in the treble staff and a *f* marking in the bass staff. Crescendos (*cresc.*) are indicated in the treble and bass staves.
- System 4:** Includes a *sf* marking in the treble staff and a *f* marking in the bass staff. Crescendos (*cresc.*) are present in the treble and bass staves. The system concludes with a *sempre f* marking.
- System 5:** Features a *ff* marking in the treble staff and a *f* marking in the bass staff. Crescendos (*cresc.*) are indicated in the treble and bass staves. The system concludes with a *sempre f* marking.

The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various musical symbols such as notes, rests, trills (tr), and dynamic markings.

Auswahl beliebter Musik.

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Funke, Jos. Ecoutez-moi. op. 1. Romance	—	50
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— La Chevaleresque. op. 26. Etude de conc.	2	—
— Valse des Papillons. op. 33	2	—
— Quatre morceaux. op. 47.	1	20
— Gavotte-Canzonette. op. 47. No. 1	1	20
— Causerie. op. 47. No. 2	1	20
— Barcarole. op. 47. No. 3	1	20
— Polonaise. op. 47. No. 4	1	20
— Valse du Printemps. op. 48	1	50
Golinelli, S. L'Allégresse. op. 147. Valse-	2	—
Fantaisie	—	—
Grädener, C. G. P. Fliegende Blättchen	2	—
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Salonstück	2	—
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Charakterstücke. 2 Hefte	1	—
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cplt.	2	—
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— Hafis-Lieder übertr. von R. Niemann	3	—
Kienzi, W. Skizzen. op. 3. 9 Tonstücke	3	—
— Aus meinem Tagebuch. op. 15. Cyklus	3	—
von 24 Tonstücken. Heft I	5	—
— Dasselbe. Heft II	4	50
— Dasselbe. Heft III	—	—

Köhler, Louis. 2 Klavierson. op. 46. 48 à	1	50
— Les Papillons. op. 51. Valse de Salon	2	—
Krause, Emil. Studien zur Bildung des	3	—
Anschlags und Gefühls. op. 25. Neue	—	60
revidirte Ausgabe	—	—
— Idyllen. op. 41. 46.	2	50
— 24 Etuden mittlerer Schwierigkeit in	3	—
allen Tonarten. op. 67. Heft I (No. 1-12)	—	—
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Krug, D. Souvenir de Veracruz. op. 93.	2	25
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— Lamenti di Filomela. Die klagende	3	—
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Meyer-Olbersleben, M. Reiseerinnerun-	2	—
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— Romance	1	—
Sherwood, Wm. H. Allegro patetico. op. 12	1	—
Sternberg, C. Drei Sonatinen. op. 31. à	—	80
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Venth, Carl. Norwegische Lieder und	1	50
Stücke. op. 49. 2 Hefte	2	—
Viole, R. Tannhäuser Fantasie. op. 17	2	—
Weingartner, Felix. Skizzen. op. 1	2	50
— Tonbilder zu Stifters Studien. op. 2.	3	50
2 Hefte	—	—
— Aus vergangener Zeit. op. 3. Cyklus	1	—
von 6 Stücken	1	50
Weiss, G. O. T. Mit klingendem Spiel.	1	—
op. 4. Militär-Marsch	1	50
Woyrsch, Felix v. Drei Nottornos. op. 1	—	—

Klavier zu 4 Händen.

Giese, Th. Blümlein Vergissmeinnicht.	1	—
op. 270. Gavotte	2	—
Goldner, W. Princesse-Valse. op. 25	2	—
— Valse des Papillons. op. 33	2	—
— Suites modernes. Neue billige Aus-	2	—
gabe I. op. 38	3	—
— Dasselbe. Suite II. op. 39	3	—
— Dasselbe. do. III. op. 40	3	—
— Dasselbe. do. IV. op. 41	3	—
— Dasselbe. do. V. op. 42	3	—
— Dasselbe. do. VI. op. 49	3	—
Grädener, C. G. P. Trio. op. 48. arr. v.	4	50
H. John	5	—
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Rübner, C. Marche triomphale. op. 17	—	—

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— Indianisches Wiegenlied. op. 46	—	75
Ehrhardt, A. Sonatine. op. 4	1	25
— Sonate (leicht). op. 21	3	—
— Impromptu. op. 40	1	25
— Romanze. op. 41	1	50
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Kappelhofer, W. 2 leichte Sonat. op. 6 à	5	50
Kudelski, C. M. Sonate. op. 12	1	50
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Philippson, M. Serenata. op. 6	1	—
Scheller, G. 2 leichte Sonatinen. op. 52. à	1	50
Schlöming, H. Suite. op. 8	4	50
— Barcarole. op. 8. No. 2	1	—

Violoncell u. Klavier.

Ehrhardt, A. Sonatine. op. 4	1	25
— Romanze. op. 31	1	—
Grädener, C. G. P. 2 kleine Sonatinen	4	—
leichteren Stils. op. 41	1	25
Jensen, A. Stille Liebe aus op. 2	1	20
— Zehn Stücke aus op. 8.	1	20
— No. 1. Gelübde	1	20
— No. 2. Neues Leben	1	20
— No. 3. Unerwartetes Glück	1	30
— No. 4. Nach vollbrachtem Tage	1	20
— No. 5. Sehnsucht	1	20
— No. 6. Frohe Botschaft	1	20
— No. 7. Träumerei	—	75
— No. 8. Arme Gefangene	1	30
— No. 9. Meine Ruhe ist hin	1	—
— No. 10. Liebesfrühling	1	50
Kudelski, C. M. Fantasie. op. 8	5	50
— Sonate. op. 12	2	—
— Concertstück. op. 27a	3	—
— Trois morceaux. op. 28	1	25
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— Romanze. op. 10. No. 1	1	50
— Ballade. op. 10. No. 2	2	—
— Mazurka. op. 10. No. 3	—	—

Viola und Klavier.

Kudelski, C. M. Fantasie. op. 10	2	—
— Concertstück. op. 27b	3	—
— Trois morceaux. op. 28	6	—
Lee, Louis. Sonate. op. 9	4	50
Meyer-Olbersleben, M. Sonate. op. 14	—	—

Flöte und Klavier.

Deprosse, A. Wiegenlied. op. 2	1	25
Giese, Th. Blümlein Vergissmeinnicht.	1	—
op. 270. Gavotte	1	—
— Weisse Rosen. op. 270a. Polka Mazurka	5	50
Meyer-Olbersleben, Fant.-Sonate. op. 17	1	50
Witt, L. Fr. Alma. op. 67. Romanze	—	—

Trios.

Goldner, Petit Trio fac. op. 46. P. V. Velle.	2	50
Grädener, C. G. P. Klavier-Trio. op. 22	10	—
— II. Klavier-Trio. op. 35	8	50
— Streich-Trio. op. 48	6	—
Hamel, Ed. Leichtes Klavier-Trio. op. 32	4	50
Jensen, Adolf. Träumerei aus op. 8 f.	1	25
V. Velle. u. Klavier oder Harmonium	4	50
Kudelski, C. M. Leichtes Klavier-Trio. op. 4	4	50
— II. Leichtes Klavier-Trio. op. 6	2	—
— Leicht. Duo f. V. u. Velle. m. Pft.-Begl. op. 9	3	—
— Trio f. 2 Viol. u. Pft. op. 25	8	—
Meyer-Olbersleben, M. Klavier-Trio. op. 7	—	—